

## ABOUT THE TYPE

*Stuart Isto*

these latter days, scanning. Yet all along librarians have known the usefulness and limitations of non-book formats: their value in making rare materials widely available; for instance, the microfilmed documents from the Short Title Catalogue, and our unavoidable ignorance of their long-term dependability or the validity of developing standards.

The full force of Baker's wrath descends upon the Preservation Microfilming Office at the Library of Congress and some famous librarians. He distinguishes between "preservation" and "conservation," terms now strangely antonymic, and shows great respect for the true conservator, dedicated to "the repair or restoration of the original object, the book or manuscript, the empirical, thumbable, thing." He backs his accusations with 100 pages of notes, references and index. He also leaps into action.

In response to the BL announcement, Baker scurried to form a non-profit corporation, the American Newspaper Repository, and bid on the papers himself. He became custodian of a "majestic, pulp-begotten, ancestral stockpile" occupying 6,000 square feet of space at a cost of \$26,000 a year "about the salary of one microfilm technician." As a long-term solution, more and more book people are noticing and becoming convinced.

Baker informs, infuriates, and takes the first step. We'd better do something to help him save that ancestral stockpile.

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This issue of *Amphora* is set in the typeface *Bulmer*, Roman and Italic. This typeface was designed around the year 1790. William Martin, who had worked in the Birmingham printing office of John Baskerville, was employed by the English printer William Bulmer to cut a type to be used in a monumental edition of the works of William Shakespeare. Martin's type, with a definite relationship to the structure of Baskerville's noted design, was also influenced — particularly in the stroke contrast and thinning of the fillets of the serifs — by the then popular styles of the Italian printer Giambattista Bodini. This version of *Bulmer* type comes from the Monotype Corporation.

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The word *Amphora* on the cover page and table of contents page is set in the typeface *Alcuin*, from URW Type of Hamburg. This typeface was designed by Gudrun Zapf von Hesse in 1991.

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